

# ***The Pacifica Paper***

WPFW 89.3 FM

JULY 1979



WPFW

## **SALUTES THE 21st ANNIVERSARY OF THE CUBAN REVOLUTION**

Each of these Cuban stamps represent an aesthetic or political symbol of Cuba. Can you guess what they are? (Answers on back page).





Pablo Fernandez, a Cuban Poet and novelist was born in a small sugar producing town called Delicias in Oriene Province in Cuba in 1930. He has spent part of his life in New York and London, where he was cultural attache to the Cuban Embassy in the early 1960's.

In the past few years, he has worked in a publishing house in Habana, written poems and worked on a novel. He is married and is the father of three children of college age. His novel, *Los Niños Se Despiden* (The Children Say Good-bye), won the coveted CASA DE LAS AMERICAS Prize in 1968.

Here he is interviewed by Greg Landen.

—Juanito Guerra

## A CONVERSATION WITH PABLO FERNANDEZ

translated by Juanito Guerra

Q. PABLO, HOW DID YOU GET STARTED?

P: I would say that I was born a writer, but I didn't know it until I was 20 years old. I wrote short stories at school and at school my compositions were very good. But I didn't find out that I was poet until later on, when I was about 19 years old or so. I wrote my first poems when I was in New York. I was told by two persons that I was a poet. But I thought, How could I be a poet if I hadn't written anything at all, as poetry, as verses.

I spent my whole youth planning a novel and telling everybody that I was writing this novel. When I say my youth I mean when I was a teenager... I was about 17, 18, 19 or so. I never wrote it of course. I had some very brilliant cultural friends who decided that I was not an efficient teller of stories, an efficient writer, but that I was a poet. Everything I did my language, my daily expressions, my attitudes towards things, were those of a poet. And I remember writing my first poems in New York. It was probably in 1948 or 1949, when I was very dis-illusioned with myself and I thought I was good for nothing, that I was never going to write a line.

And once I wrote some poems and showed to some friends of mine and these first poems that I wrote I sent to a friend in Cuba. My friend sent my poems from one place to the other and showed them to very many different people, among the, some great poets, one of whom was the editor of the most important literary review in Cuba then. These poems were published there.

So when I came back to Cuba, a year later or so, I was known as a poet. Not having a book published, but everyone knew that I had published these poems in the review of Jose Lesama Lima, *Origenes*, which was very well known in the Spanish-speaking countries.

Q. WHO WERE THE MAIN INFLUENCES YOU HAD IN WRITING?

P: I went very early to the United States. I was 15 years old and had been living there some time. My first contact with poetry was in Cuba. In the school, at home, with Cuban, and Spanish, and Latin American poets. But they were not an influence. It was a greater influence. The poetry I read in English.

But here comes something that I want to tell you. Which for me is very important. It is about my identity.

My life was split. I was born in a sugarmill town in Orient, and I went to New York. Which is the other side of the moon.

Q. HOW DID THINGS CHANGE FOR YOU AS A WRITER AFTER THE REVOLUTION?

P: Well, I became a real writer after the revolution. I had, before the triumph of the Revolution, two books published. One in Cuba in 1953, and one in Europe. The one in Europe is a very tiny volume of seven poems. It has a very important introduction to the poems by one of our greatest poets. He had lived in the United States for the last 40 years or so, probably more. At that time he was a professor at Columbia University. And he had read my previous book. He had reviewed that book, and wrote a small piece to introduce my poem. But that was all that I had done. Oh, I had published poems in different reviews in Cuba, Puerto Rico, Mexico, and so on, but I had many many poems. Some of them are still unpublished. Some were collected in different books of mine. But coming back to Cuba, that was a great inspiration. That inspired my work, the Revolution. That is a play based on the struggle of the Cubans against Batista and it takes place very close to the Sierra Maestra (Mountains from which Fidel Castro and other Cuban revolutionaries fought successfully against the Batista Dictatorship.)

It was produced by the 26th of July Movement in 1958. That was one of the most powerful experiences of my life.

Then I had a long poem called "Cantata a Santiago de Cuba," that was produced in New York.

And I came back to Cuba to work as an editor. For three years I was the sub-director of LUNES DE LA REVOLUCION.

(The REVOLUTION'S MONDAY - the literary supplement of the REVOLUCION newspaper.)

Q. DO YOU THINK THAT THE REVOLUTION HAS RAISED THE PEOPLE'S CULTURAL LEVEL SO THAT THEY APPRECIATE MORE?

P: To an extent is almost impossible to conceive when you think of it. This is the country where books disappear almost immediately from the book stores (selling out editions of 5 or 10 thousand books within two weeks). I don't have many of the books which I would love to have. Sometimes I have to call the authors and tell them, look, your book came out last week. Do you have any copies? I'm willing to buy the book.

I think that books should be bought, they should be given as I did when I was not a writer, when I was not a professional writer.

Twenty-five years ago, when you had to pay for whole

publication of your own books. You had to pay for whatever it cost, you had to give it to print the whole edition and often you then gave copies of the book to your friends, and thanked them for receiving the books. And you were very grateful if somebody ever told you anything about what you had written.

This leads me back to what you asked about what the Revolution had done for the writers and artists in Cuba, any of the creative minds. The Revolution has created an atmosphere and a public. There is a public of readers and there is a public which listens to music, who understand and have a love for painting that they never had before.

There is a new generation of very... I would say cultured... people. For instance, I always tell my daughters, if I had had an education, I would have been a genius, because they have a good humanistic education. What they learn from any sort of literature, ancient, or modern Cuban or foreign, is well learned. They know what they are reading and... I sound very foolish because I am trying to say things and English is not my tongue, and my mind denies me the words.

I would say that they learn how to think. To me, to us, we were taught differently. We used our memory. And we had a good memory, we could quote constantly. And I suppose that most of the people being educated now do not quote as much as we did, but they know what is going on. They know the important things, they have a complete experience, or knowledge of life, history, and society.

Q. DO YOU THINK THAT CULTURAL ACTIVITY HAS GAINED NEW IMPORTANCE IN CUBA RECENTLY?

P: Yes, yes, yes. Also in a very extensive way. We are celebrating the Jubilee of the Revolution. In twenty years we have built a new country, a new society. With all the difficulties, you know... It is not very easy to escape from underdevelopment. It is very hard. Schools are built, hospitals, railways, roads, towns, and farms... Nevertheless, it is very difficult to change the mind, the old traditions, the prejudices, and ignorance. It is hard!

And this is something that is very precisely wanted to be done. The artists and writers contribute to the development of the nation, not only to the cultural life, but also the humanistic, political, social development of the people.

Q. DO YOU THINK THAT WRITERS ARE CONSIDERED LIKE WORKERS IN CUBA, OR IS IT A SEPARATE CLASS?

P. Not at all, we have the very same duties and rights as any other citizen in this country. We work. All of us work in different places. Nobody is at home writing beautiful poems and doing nothing else. We work in different places. I work at more than at my job..

We work in the factories, that is voluntary work. You do that on Saturdays, Sunday morning, Saturday afternoons. Sometimes you do it when you finish your work in the week. You go someplace else to do voluntary work.

We have the work committees of the CDR (Comite de Defensa de la Revolucion: committees to defend the revolution) and everything else. And those who are militant, they also have to do whatever corresponds to them within the Party (The Cuban Communist Party).

My commitments as a revolutionary, as a social person... I do my voluntary work in the countryside, or with the "brigadas" de construccion (voluntary construction groups).

People sometimes have more than a job. As in my case, for instance. I work eight hours at the print shop, and then writing at home is a job. But then, I have to fulfill all of my duties.







He is a young Cuban who is joyful over just having inherited a fortune of magazines from relatives cleaning their cellar.

## REFLECTIONS ON CUBA

by Clarence Lusane

As a Black person in the US, I must constantly fight to retain and define my humanity in the face of blatant racism, economic exploitation, and social/cultural alienation. In Cuba, I saw for the first time in my life that society can be organized to support all its citizens in their realizing and expressing their full human potential. Those qualities which make us human -- being creative, productive, imaginative, emotionally rich, etc. -- are not institutionally stifled or socially suppressed in Cuba.

The US imposed economic blockade of Cuba has forced many material shortages, but has not for one moment put a fetter on the growth of the political consciousness of the people. The Cuban people, with rare exception, are concerned with what is best for everyone when personal or social decisions are made.

The six weeks I stayed in Cuba in the Spring of 1977 and of 1979 were spent doing construction of housing in the countryside and learning about Cuba through lectures and travel. Although I did not speak Spanish well, I always felt welcome and at home. It was quite easy to feel human because you are treated humanly. The Cubans, as do other progressive peoples of the world, draw a sharp distinction between the US government and the people of the US. Cubans I would meet on the street were very friendly to North Americans and eager to discuss the struggles going on in the US. They were particularly interested in the struggles of Black people.

One of the things that stands out most about Cuba is the high level of social and political unity and organization that exists. You can see this unity most vividly in the different mass organizations that are in Cuba. Women are organized in the Federation of Cuban Women (FMC), small farmers in the National Association of Small Farmers (ANAP), students in the Union of Pioneers (UPC), workers in the Central Organization of Cuban Labor Unions (CTC), and nearly everyone in the Committees for the Defense of the Revolution. I met only one person who was not a member of one of the mass organization. Everyone else I talked to felt a deep obligation and responsibility to their society and expressed it by working in one of these groups.

The Cubans feel that their culture must serve to create a context for the further progressive development of their society. For them, this means preserving that in the pre-revolutionary culture which was positive, such as traditional Afro-Cuban music and folk art. It also means cultivating new vehicles and forms of cultural expression that can meet the demands of the new political content in socialist Cuba. In the areas of sports and the arts, an attitude of optimism, collectively, human affirmation and equality dominates!

All of the above adoration is not to say that there are not social and political problems in Cuba. The Cubans themselves will be the first to acknowledge that 20 years is a short time in the life of a country and attitudes and social perspectives that developed over many decades must still be struggled against.

However, Cubans hold the positive view that the social structures and level of political consciousness that exists provides the basis for a continuous struggle to eventually eliminate these problems. In this context, Cuba sees its future, and the future of humankind, with confidence and with increasing political cohesion with the progressive forces of the world.

## PROGRAM

## HIGHLIGHTS

As you know, July's Program Guide has been dedicated to the Cuban Revolution. What you may not know is why. First, we have never really done much on the Cuban revolution and secondly, it represents a struggle for freedom and independence from the superpowers which still goes on in South Africa, Rhodesia, Angola, Grenada, and so on. Although you may not agree with Cuba's politics or the point of view we present, we hope you will at least open your mind enough to read the articles and learn about Cuba. July 26th will be the day that WPFW devotes to the Cuban struggle when members of Masilon will bring you a fabulous blend of music and information.

For the month of July, Sam Westley and Sherri Blair, with the help of some others will be reading three books, The Edible Woman, by Margaret Atwood, Cane by Jean Toomer and The House of the Seven Gables by Nathaniel Hawthorne.

The Edible Woman describes a woman who is destined to a typical suburban life until she meets another man. In addition to being romantic, Atwood explores the struggle of women to break free from the constraints of ordinary life and submergence of womanhood.

Cane is a fascinating and poignant collection of poems and stories about Black people, especially those in the South. It recalls vivid images of Black life with such titles as "Georgia Dusk," "Calling Jesus," "Blood-burning Moon," "November Cotton Flower," and so on. Jean Toomer's insight and perspective virtually come alive.

The House of Seven Gables is that classic about an old house whose curse is broken by the love of a young couple. In this masterpiece, Hawthorne sensitively reveals part of his own life as a young boy, brought up in seclusion after his father dies--during the witch trials in Salem. He grew up lonely until he met and married Sophia.

So tune in every weekday morning at 11:00 am and let us read to you.

Louis Armstrong, or "Satchmo," as he was affectionately known, will be featured on July 4th. Born in 1900, Armstrong grew up around the sounds of New Orleans to become one of the most skillful, innovative, prolific and illustrious figures in the history of Jazz. Many have tried to imitate him but none have captured his unique style. Tune in Wednesday evening from 6:30 to midnight and hear the master play.

The volume of complaints about public education in the District has compelled Councilman John Ray to hold special hearings on public education giving parents, teachers and administrators an unprecedented opportunity to let off steam and give suggestions about education problems.

The hearings will begin on July 10th at 7:00 in the District Building. WPFW will bring you live broadcasts of the hearings beginning at 7:30 pm until 10:00 on Tuesday July 10th and Thursday July 12th. The day before the hearings Councilman Ray will appear on "Listening Post," (Monday July 9th at 7:30 pm) to discuss the upcoming hearings and to take live calls from the audience. It promises to be educational for all.

In these uncertain times, Black leadership seems scattered and distant from the People and the fever of the 1960's. It's sometimes hard to tell who they are working for--and yet there is a common thread in their actions. Askia Mohammed and Kay Pierson will be launching what could be a new program on Friday July 20th at 7:30 which will feature speeches and statements of Black leaders from all areas--government, business, media, medicine, etc. Along with various news personalities, they will discuss and analyze the leaders and tell you who is in our corner and who isn't. Tune in and clarify your thoughts on Black leaders and issues...and please, as always let us know what you think.

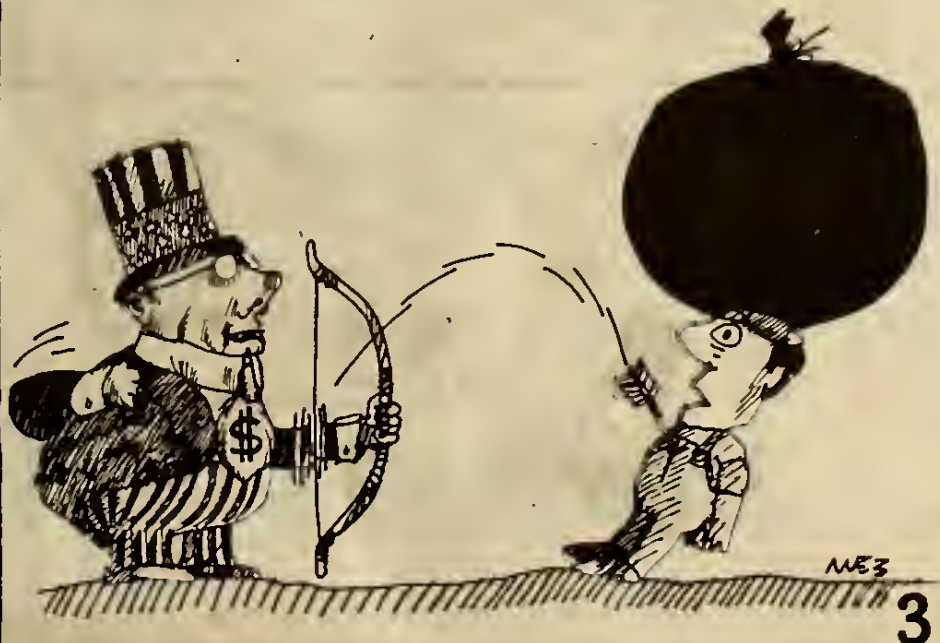
On July 21st, "Survival Clearinghouse" will air a special program called "How to be Your Own Professional Fundraiser" featuring an interview with Margot Brinkley, Director of the Foundation Center of Washington, DC. The Center has the most comprehensive information available on foundations in the US and the program will deal with the free information and services available to anyone who has the energy and ambition to find out for themselves and their organization just where the money is and how to get it.

Be sure to tune in Saturday, July 21st, at 8:30 pm and find out how you can create your own professional fundraising services for your arts or community-based organization.

Due to popular demand from the fans of now defunct WGTB, the music department will be trying out a new program with electronic music called "Space is the Place," hosted by Lloyd Truffleman at 11:00 pm on Sunday. Your comments will be greatly appreciated.

Also check the Program Guide page for the many upcoming music specials or better yet, keep your dial at 89.3 FM. You've paid for your right to suggest and criticize, we have only our listeners to answer to. WPFW is your station.

—EDITOR







WPFW

# Program

## mondays

- A.M.
- 7:30 TOAST AND JAM - Morning music and conversation.
- 10:30 I WISH I MAY, I WISH I MIGHT - Radio programming for children from the D.C. Public Schools.
- 11:00 MORNING READING - By the WPFW Repertory Theatre.
- P.M.
- 12:00 NOONTIME NOTES - Music.
- 1:00 LIVING FOR THE CITY - Interviews with community people.
- 1:30 SILVER STRANDS - With Don Johnson for the young at heart.
- 2:00 FROM THE PACIFICA ARCHIVES
- 3:00 JAZZ IN THE AFTERNOON
- GREEN OOLPHIN STREET - Lillian Green, a native Washingtonian (who owned a jazz club) plays music from the 40's, 50's and 60's.
- July 2 - AHMAD JAMAL, 5:00 - 7:00 PM
- NOTE: Lillian Green will be on vacation for 4 weeks. Ron Clark or Larry DuWayne will be host.
- 7:00 PACIFICA EVENING NEWS - A round-up of national and international trends and events, compiled with the help of listeners, WPFW volunteers, interviews and the Pacifica News Bureau, in addition to our own correspondents.
- 7:30 LISTENING POST - Speeches and panel discussions, interviews and conversations with some of the many interesting personalities, who live in or visit our city.
- July 9 - John Ray will appear live to discuss the upcoming hearings on public Education problems. Live call-ins.
- July 30 - Muncur Hussain will present a special program on East Indian music and information.
- 8:30 MUSIC
- 9:30 REPORT TO THE LISTENER - This is your chance to find out what's going on at your radio station. The finances, the problems and the dreams...you are a part of it all if you pick up the phone and talk to the station manager. July 2, 16, 30
- BALTIMORE TATTILER - Discussions of issues that effect the Baltimore community with political and social ac-

tivists. Hosted by Kyle Bailey, Angela Shepherd and Walter La Mar. July 9, 23

- 10:00 BLUE MONDAY - Dedicated to the perpetuation of the Blues in its many historical, cultural and geographical shades and varieties with Bill Barlow.
- 12:30 NORTHERN LIGHTS - A unique blend of contemporary jazz styles with classical, international and experimental flavors. Try a taste! Hosted by Joe Pastori.
- 3:00 NIGHTOWL - Gene Johnson has stimulating music and conversation to keep you awake.

- 11:00 SCATTERED PIECES OF THE ACTION Poet Gaston Neal explores poetry, jazz and political thought. Features include: the sex link, interviews from all segments of the cultural community and jazz, jazz, jazz!
- OR
- LAWSON'S LIBRARY - Programmed music for various moods and different concepts: to please your mind and ear.
- A.M.
- 2:30 NIGHT TIME - THE NIGHT TIME Warning: This show may cause tardiness for work due to lack of sleep!

A.M.

- 1:30 JAZZIN' - Join J. Brian Booth and his guests for contests, specials and surprises featuring the nicest sound around.
- 2:30 STRANGE VIBRATIONS FROM THE HARDCORE Black electric emanations with a sci-fi muse for the hellified. Music for everybody "on the one" - Greg Tate.
- OR
- WPFW will sign-off the air for equipment tests. Programming will be resumed at 7:30 A.M.

## tuesdays

- 7:30 YARDBIRD SWEETS - Askia Mohammed brings you a potpourri of music and talk.
- 10:30 I WISH I MAY, I WISH I MIGHT
- 11:00 MORNING READING
- P.M.
- 12:00 NOONTIME NOTES - Music.
- 1:00 FROM THE PACIFICA ARCHIVES
- 3:00 JAZZ IN THE AFTERNOON
- OUT OF THE AFTERNOON - host Art Cromwell
- July 15 - PHILLY JOE JONES
- July 24 - ANNIE ROSS
- 7:00 PACIFICA EVENING NEWS
- 7:30 AFRICAN ROOTS - The interrelationship between the social, economic and political policies of Africa and the U.S.; do you know the effect they have on each other? And on your life? Tune in: find out!!!
- OR
- AFRO-CENTRIC - Professor Ron Walters discusses the issues of African-American Relations.
- July 10 - The hearings on public Education will be broadcast live from 7:30 - 10:00 PM. Witnesses will include concerned parents, teachers, administrators and many others who will shed light on the problems of public Education in Washington, D.C.
- 8:30 SOPHIE'S PARLOR - featuring women in all the genres of music; in all aspects of our culture.
- 10:00 THE POET AND THE POEM

## wednesdays

- 7:30 HOMECOOKIN' - Ed Love serves up a soulful buffet of stimulating and relevant sounds.
- 10:30 I WISH I MAY, I WISH I MIGHT
- 11:00 MORNING READING
- P.M.
- 12:00 NOONTIME NOTES - Music.
- 1:00 FROM THE PACIFICA ARCHIVES
- 3:00 JAZZ IN THE AFTERNOON
- STRAIGHT, NO CHASER - Join Deborah Gardner with jazz for the music lover.
- July 4 - LOUIS ARMSTRONG from 6:30 to midnight.
- July 10 - LEE MORGAN
- July 25 - JOHNNY HUGHES
- 7:00 PACIFICA EVENING NEWS
- 7:30 SONG OF INDIA
- OR
- PUNTES - Lively interviews and call-ins on controversial topics affecting the diverse segments of the Latino, Black and White communities.
- 8:30 SUTTON PLACE - With Ron Sutton, Jr. and Jerry Washington.
- 10:00 FRIENDS - By, for and about gay people.
- 11:00 GIANT STEPS - Ken Steiner hosts a jazz program.
- 10:00 BRIGHT MOMENTS - With the "communicator" for the finest in sounds, with surprise guests and surprises.

## thursdays

- 7:30 AT THE RISK - David Selvin talks, interviews, plays music. Whatever else, it's your risk.
- 10:30 I WISH I MAY, I WISH I MIGHT
- 11:00 MORNING READING
- P.M.
- 12:00 DIAL-A-POEM - Call in your latest poetic creation: 783-3104.
- 1:00 FROM THE PACIFICA ARCHIVES
- 3:00 THE FLATTED FIFTH - Music by request, 783-3104 July 12 - Paul Gonsalves
- July 26 - CUBA SPECIAL: 50th Anniversary of Dominica Verges, famous Cuban singer, recently celebrated at the Casa de la Trova, Havana. Verges has been singing since 1928, when she was 11 years old. Many of Cuba's musical community came to help her celebrate. You can hear her sing with trios, septets and finally, a 14 piece Cuban salsa orchestra. Recorded live by the Mansion Collective.
- 7:00 PACIFICA EVENING NEWS
- 7:30 THEM AND US - THEM AND US is a live call-in show on labor issues and matters of concern to working people from the viewpoint of the rank and file. Hosted by Carmen Delle Donne and Karen Boyd. Join us, won't you?
- July 12 - Live broadcast of public Education hearings 7:30 - 10:00 PM (see Tuesday)
- 8:30 SUCCOTASH - A delicious blend of jazz with a taste of the unexpected. You've got the mood, SUCCOTASH has the nourishment.
- 10:00 INSIDE/OUTSIDE - Will identify and present the interests of people in prison. The program will also deal with issues concerning prisoners welfare. Be sure to tune in.



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# Guide

89.3 FM



July 5 - The Death Penalty

July 12 - Prison Furloughs

July 19 - Juvenile Crime

July 29 - Interview with Mary Fitzpatrick, babysitter for Amy Carter.

11:00 SHAVED FACE - Designed to release all your frustrations. Wayne Middleton invites you to kick up your heels, throw back your head and be prepared to get nicked by Cosby, Tomlin, Pryor, Carlin and more. Sensitive language used.

A.M.

2:30 THE LEAKE BROTHERS JAZZ SHOW - Picking the Kool sounds of Be-Bop, mainstream and contemporary jazz. A totally unique experience.

July 20 - Askia Mohammed & Kay Piereson along with local news personalities, will host a program which will analyze what Black leaders are saying today.

8:30 CONCERTS - Gene Miller.

10:00 LOTUS - With Jim McDonald and all the music that's fit to play.

A.M.

1:30 SELECTIONS - With Chuck Triggs and John Cordaleeki.

5:30 OLD TIME ROAD - For those who are still awake or just getting up, WPFW brings you mystery and horror tales to sharpen your mind, with Bill Reed.

8:30 SURVIVAL CLEARINGHOUSE FOR THE ARTS Elaine Beffernan and Naomi Eftis discuss survival strategies for artists with regular guests from the Foundation Center of Washington, the Cultural Alliance of Greater Washington, NAPNOC, D.C. Cultural Resources and with local artists.

9:00 EXPRESSIONS - Literary and theatre folk visit our studios weekly to discuss trends and directions within the performing and publishing world.

10:00 MUSIC

100 years. How little different the situation now is discussed by concerned experts. Plus music from the "Southern Cone" (Uruguay, Chile, Argentina and Paraguay).

July 22 - CUBA: THE MUSIC AND FUTURE Little-known Decimae, the typical Cuban musical form, are a flourishing musical form reflecting the social and economic developments which have occurred in the past 20 years. The program will focus on the music which in turn reflects the social reality of Cuba. Also featuring little-known early work by the popular TRAKERE.

July 29 - PERU: APPARENT INDEPENDENCE Peru is one of Latin America's major nations, yet it is very rarely in the news beyond the times it suffers earthquake damage. How close is the Peruvian military dictatorship to the others that control most of Latin America's governments? The program will feature discussion, poetry and music from Peru.

PEOPLE IN MASILON: Jose, Elisa, Chispa, Juanito

5:00 WPFW HAS FILM FOR ALL - Tune in!

On Black Film - with Tony Giddans of the Black Film Institute.

5:30 GARFIELD STREET - Discussions and interviews by people in the world of literary arts from the writer to the publisher and printer.

6:00 THE JAZZ BAND BALL - With the Potomac River Jazz Club.

7:30 IN DEFENSE OF THE BLUE - A.B. Spelman critiques new releases and other chord changes. OR "I THOUGHT I HEARD BUDDY GOLDEN SAY" Royal Stokes will explore the recorded history of jazz; tune in for interviews with musicians, critics and guest collectors; hear book reviews and updates of local jazz events.

10:00 SCIENCE FICTION THEATRE

11:00 SPONTANEOUS SIMPLICITY - Brian Booth hosts an eclectic bag of jazz ranging from traditional-mainstream to avant-garde and fusion.

11:00 SPACE IS THE PLACE - Lloyd Truffelman brings you electronic music of the future these summer months.

2:30 MORNING CHANGES - With Janice Wood.

## fridays

7:30 AT THE RISK

10:00 TALKING PAPERS - Reading of newspaper editorials and articles from around the globe.

10:30 I WISH I MAY, I WISH I MIGHT

11:00 MORNING READING

P.M.

12:00 NOONTIME NOTES - Music.

1:00 FROM THE PACIFICA ARCHIVES

3:00 BERIMBAU - Music from Brazil, with Bill Brown and Company.

7:00 PACIFICA EVENING NEWS

7:30 GOLD MOUNTAIN - The only Asian-American show east of the Mississippi.

July 6 - Are Asian-Americans disadvantaged minorities? This is a question being asked by the Small Business Program in the Federal and District governments. This month's program will explore this issue from the Asian-American community perspective.

OR FOR MY PEOPLE - Produced by PROJECT B.A.I.T., a public affairs magazine about the Black community from a perspective you don't get anywhere else. Hear issues and events from the people who make them. We invite your comments and suggestions.

OR

LISTENING POST

## saturdays

7:30 I WISH I MAY, I WISH I MIGHT

9:00 CAN YOU IMAGINE - Childran's radio with Joyce Hill.

CAN YOU IMAGINE presents Ayana's House Party, the first Saturday of each month. A.Y.A.N.A. stands for All Young Artists Need Attention. This program is designed to provide young people with the opportunity to share their talent with the community. Hosted by Ayana Carolyn Plummer, the singing teacher. Please come down and be a part of our audience. Contact Joyce Hill for more information at 783-3100.

10:00 MUSICAL INTERLUDE

July 14 - Joe Pastori will interview ECM Recording Artists Steve Kuhn and Sheila Jordan.

10:30 WEEKEND FOCUS

11:00 SPACE WARP

11:30 HOODIE BLUES - Bill Harrie, renowned jazz guitarist, sings and plays the Blues.

P.M.

2:00 CARRIBEANA - Tune in to one of the most amazing radio programs in Washington. Von Martin, Humphrey Regie and Rocky Preston bring you music, stories and news of the Carribeana.

6:00 AFRICAN ROOTS - The only program which provides you with music from the African Continent. Join Jamee Gariington, Jacques Petere, Godwin Oyewole and Sheikh Soumare. They will musically take you to your African roots.

A.M.

6:00 G-STRINGS - Tom Cole presents music with which to greet the new day. G-Strings features the guitar in its many shades and sounds.

July 8 - TINY GRIMES

July 22 - KETER BETTS

July 29 - KENNY BURRELL

10:30 R & B REVIEW - Alan Lee brings back the oldies.

P.M.

12:00 A WOMAN'S STORY

1:00 MASILON - Music for Spanish speaking Americans plus news and interviews, poetry and literature. The rhythms of cumbias, tangos, boleros and guaranices will spice up your Sunday afternoon...so turn up your radio, kick off your shoes and dance. With Betty Diaz, Juanita Guerra, J. Letelier and Santana.

July 1 - THE BATTLE OF NICARAGUA - Insight into the condition of the struggle for liberation in Nicaragua. Poetry by Nicaraguan poet Ernesto Cardenal and Central American Music.

July 8 - ARGENTINA: WHEN THERE WAS NO LAW - Juriste recently returned from Argentina said that there was no law there. How this came about and the prospects for Argentina are discussed plus scenes de las Americas and poetry. Two hours of Tango music.

July 15 - PARAGUAY AND ITS NATIVE PEOPLE - The Indians of this nation had a bounty on their heads in the past

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6, 7, 8,  
Buck Hill

13, 14, 15,  
Steve Kuhn &  
Sheila Jordan

20, 21, 22  
Frank Foster

27, 28, 29  
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Saturday afternoon jam  
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# POETRY

## PARABOLA

Pablo Armando Fernandez

Mi madre quiere que yo sea feliz, quiere que sea joven y alegre, un hombre que no tema el paso de los años, ni tema a la ternura ni al candor del niño que debiera ser cuando voy de su mano y la oigo repetirme —para que no lo olvide— estas y otras nociones. Mi madre no quisiera avergonzarse de mí.

Mi madre quiere que no mienta, quiere que sea libre y sencillo. No quisiera verme sufrir porque el miedo y la duda son males que padecen los adultos y ella quiere que yo sea su niño.

Cualquiera que nos viese no la comprendería porque —no quiere que lo diga— en edad coincidimos, aunque ella me dio vida cuando tenía los años que tengo hoy.

Podríamos ser hermanos, ella un poco mayor; podríamos ser amigos, su memoria y la mía corresponden a un tiempo en que ambos fulmos jóvenes, (yo era menor, pero recuerdo verla cantar feliz entre sus hijos; compartir nuestra infancia).

Mi madre quiere verme luchar a toda hora contra el dolor y el miedo. Sufriría si supiera que a mi edad, la de ella entonces cuando me dio a la vida, yo soy su viejo padre y ella mi dulce niña.

\*Reprinted from La Gaceta de Cuba

## PARABLE

Pablo Armando Fernandez

My mother wants me to be happy, wants me to be young and joyful; a man who doesn't fear the passing of the years, nor fears the tenderness or candor of the child that I should be when I go from her hand I hear her repeating to me —so that its not forgotten— these and other notions. My mother doesn't want to be ashamed of me.

My mother wants me not to lie, wants me to be free and simple. She wouldn't want to see me suffer because fear and doubt are faults borne by adults and she wants me to be her child.

Whoever sees us won't understand it because —she doesn't want it said— we coincide in age, although she gave life to me when she was as old as I am today.

We could have been sister and brother, she a little older; we could have been friends, her memory and mine correspond to a time when we were both young, (I was younger, but I remember seeing her sing happily among her children; sharing our childhood).

My mother wants to see me fight at all times against pain and fear. She would suffer if she knew that at my age, hers then when she gave me life, I am her old father and she my sweet girl.

[translated by Nina Serrano]

TIN-TAN revista comica

(to a Cuban soldier in Angola)

When you staggered out  
Of the trench  
To unveil the flag  
Of victory over this land  
Invading apartheid bugles  
Were beating an ignominious retreat  
In the distance.

When you rose out  
Of the trench  
To shake the smiling hand  
Of your Angolan brother,  
The chiming clock  
Was announcing 2 p.m.  
As the hour of victory.

And you knew  
It was 8 a.m. in Havana  
Where your wife  
Was brushing your son's hair  
Preparing him for school.

As the clock chimed 8 a.m. in Havana  
It was 2 p.m. in Luanda  
Where the flag of victory  
You were unfurling over the land  
Was already dancing in the wind.

(to a Freedom-fighter in  
South Africa)

When your bazooka-butt  
Flattens the monstrous head  
Of this despicable system  
Of apartheid,  
And your bayonet  
Rips open its rotten entrails  
To flies,  
By the newly unfurled flag  
Flapping in the wind,  
Multitudes of poets  
Shall declaim  
Far into time.

by Kongnyuy Jumbam

## CHILDREN'S POETRY CONTEST

by Joyce Hill

Children, ages five to twelve, may enter their poetry in a contest sponsored by WFW 89.3 FM. The poems selected will be presented on the children's radio program, CAN YOU IMAGINE. Winners will be invited to the studio to read their poems on the air. The D.C. Task Force of the International Year of the Child will present the authors of the selected poems with a U.S. Savings Bond and the winning poetry will be published in the November issue of the literary journal, NETHULA, in honor of the International Year of the Child.

The poetry contest is being sponsored by WFW's CAN YOU IMAGINE, an exciting program regularly aired on Saturday mornings at 9:00 AM. CAN YOU IMAGINE provides young people with the opportunity to share their feelings and express new ideas with each other. Area youngsters participate by their personal appearances, letters, poetry, stories and etc. The wide range of activities included in the program are dramatic presentations, art, musical entertainment, hobbies, health tips, careers and much more.

Please send all poetry to WFW, c/o Joyce Hill, 700 H Street, N.W., Washington, D. C. 20001. For more information, please call 783-3100 or 890-8723.

### RULES

1. No more than five poems per child.
2. The child must be between five and twelve years old.
3. Please include with entry: name, address, telephone number, age and school.
4. Deadline for entries is September 15, 1979.
5. Children who want their poems returned, please include a self-addressed-stamped envelope.

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## ARTS D.C. WORKS

After weathering a winter of negative publicity about CETA programs in Washington, D. C., a positive Title VI CETA Arts Program emerges. Arts D.C., now in its second year of operation, is dedicated to the employment and training of artists and arts workers in Washington, D. C.

Arts D. C. is Washington's first CETA Program for arts and arts related employment. It is funded under the Federal Comprehensive Employment and Training Act through the District Department of Labor. Arts D.C. is a jointly sponsored project of the D. C. Commission on the Arts and Humanities and the United Labor Agency of Greater Washington. This is the first time that a state arts agency has joined with organized labor through a CETA Program, to help alleviate under-employment in the arts. Arts D.C. placed 110 under or unemployed artists and arts workers with 60 nonprofit arts organizations in the area in the visual, technical literary, and administrative arts by the end of the program. During its 1977/1978 demonstration year, Arts D. C. placed 36 out of 70 CETA participants in unsubsidized employment. This was the highest placement rate of any program of its size in the District that year and well above the national CETA placement average. Many of the CETA's were hired by their organization at the termination of the program. According to Daniel Kiernan, Executive Director of Arts D. C. "Many small arts organizations, after having a CETA artist have found that this person is an integral part of their organizations and they cannot afford to lose them. Others have made important contacts in the arts through their organizations and the "old boy network" and have gone on to work with professional touring companies, advertising agencies, the media, and some have broken through the doors of those professional unions that most visual artists have trouble entering."

The successful placement rate maybe attributed to the many support services that Arts D. C. makes available to the arts organizations and the CETA arts workers.

### JOB DEVELOPMENT

Arts D. C. is the only District CETA project with a structured job development program. CETA participants in organized job finding clubs are offered a wide range of supportive services including employment referrals, reprints of relevant materials and assistance with resumes, portfolios, and auditions. A job information bank is being compiled as a job reference resource. Monthly job clubs are held where artists are grouped in accordance with their various skills (i.e. Theater, Dance, Literary Arts, Music and General Administration). Resource people from the industry provide guidance and motivation for the job search ahead of the CETA. An informal exchange of ideas and leads follow these sessions.

Ironically artists face severe employment problems at a time when public demand for the arts is increasing. Surveys have indicated that public service arts act activities satisfy an increasing public demand for arts services among persons of all ethnic and economic groups. Arts D. C. represents an opportunity for manpower planners to satisfy this public demand while addressing the employment problems of artists.

by Wilfred E. Williams  
Deputy Director of the  
Arts D.C. Ceta Program

## ABOUT THE PLEDGES..

Hi! Here is a short diddy from your friendly subscriptions director. I would personally like to thank those listeners who have paid their pledges from this past Spring Marathon. The electricity is still on, we still receive your phone calls, and we aren't out on the street so all three of those monthly bills must be paid. It's really rather comforting. Any way...

Several people have called us concerning their pledge and I would like to list a few items to keep in mind. First, if you have not received your bill for the Spring Marathon, please contact me at the radio station (783-3100) or at home (474-2392). . . or write a note. Secondly, if you have not received your promised premium (the pick up date has been extended to July 30 for those who are low in the finances department), again contact me and we will make arrangements for pick up or delivery if you live too far out or if there is a handicap. ALWAYS REMEMBER TO LEAVE A MESSAGE IF I'M NOT IN AND INCLUDE YOUR PHONE NUMBER. Any other questions concerning billing, change of address, change in name, non-receipt of guide, etc., please direct those questions to the subscriptions department also. There will be cover letters enclosed with your bill (if you haven't completely paid your bill) explaining the necessity of making us aware of your changes.

Again, people, if you haven't sent in your pledge, please, do it now. Our bank deposits are decreasing in amount and we need to keep this radio station humming.

by Sam Westley

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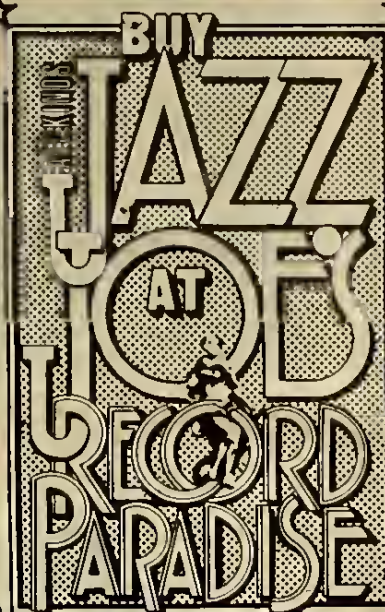
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NEW RELEASE

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VINCENT McEWAN: tpt, flg  
MILTON SUGGS: b, el b.  
TYRONNE WALKER: dr.

EPI-03

JAY CLAYTON: vcl, voice  
GENE ADLER: p, el p.  
FRANK CLAYTON: b.  
ABU SHARIF: nd, gtr, s.

NEW RELEASE



# PACIFICA REPORTS

by Peter Franck

This spring has seen important developments in the broadcasting world. The Carnegie Corporation has just spent \$1 million producing a report on "The Future of Public Broadcasting." The Chair of the House Communications Subcommittee, Lionel Van Deerlin has introduced a bill that will allow non-commercial broadcasting to take paid advertising and deregulate commercial broadcasting. The FCC itself is proposing to deregulate radio before Congress can do it.

The Carnegie Commission recommends the establishment of a complete government radio and television system, largely financed by federal funds. This system would be controlled by a "Telecommunications Trust" whose board is to be nominated by the heads of institutions like the National Endowment for the Arts, the Library of Congress, and the Smithsonian Institute.

Under the guise of "de-regulation," the Van Deerlin bill proposes to remove all obligations of public service, affirmative action, equal time and the "fairness doctrine" from commercial broadcasting. In return commercial broadcasters would pay a modest fee for the use of the air-waves. Van Deerlin envisages an expanded, well funded "Public" broadcasting system, financed by the federal treasury, corporations and by some paid advertising.

From the time that the FCC set aside a "non-commercial" spectrum on the FM band, there have been two distinct types of non-commercial stations: Listener-Sponsored Community Radio and government sponsored Public Radio. Van Deerlin proposes to eliminate that distinction and treat both as "public broadcasting."

It is important to ask what prompts these proposals at this time. Discussing the last decade in America the Carnegie Commission observes:

It has been a period marked by a decline of public confidence in government, the American dream of equality, and the prestige of institutions such as the presidency, universities, and the media...

Public broadcasting is a major cultural institution that can play a decisive role in bringing together the pluralistic voices and interests of the American community.

On Affirmative Action, Carnegie comments:

Equal opportunity is important because it sensitizes the Public Broadcasting system to its role in dramatizing the attractions and strengths of American pluralism.

It seems that Carnegie is aware that things are not as quiet and stable in this country as they used to be; that there is no longer the confidence, in America, that the system will sort itself out and deal with its problems. They appear to envisage a government broadcasting system addressed to the thoughtful middle class, to minorities and to women. Such a system could help stabilize the country by reaching the opinion leaders and the activists, with a message of reinforcement for the "strengths and attractions" of the American system.

What motivates Lionel Van Deerlin, a former T. V. Newscaster? One important dynamic may be that criticism of commercial broadcasting has risen sharply in recent years. People are alarmed at the junk being pumped into the American home by the hour. License renewal challenges and opposition to changes in station formats are at an all time high. The proposed deregulation of broadcasting would remove the legal basis for these challenges. A better public broadcasting system might, in the eyes of the industry, help to quiet the critics. If there is good programming on public television for thoughtful adults to watch, we might be less vocal in our criticism of the commercial channels.

While there are differences in the details of implementation, the Carnegie Commission Report and the Van Deerlin Bill, taken together offer a package which must be very attractive to corporate America: remove the public service, equal time, affirmative action, requirements from commercial broadcasting, transfer them to a "public" broadcasting system which is oriented towards social stability and absorb into that system the maverick listener-sponsored, community radio movement.

.....

Pacifica will be testifying before the House Committee on the Van Deerlin Bill. It will oppose deregulation of broadcasting, urge that federal monies for broadcasting be spent on programming and equipment rather than on station operations, and that the Affirmative Action powers of the FCC be strengthened rather than eliminated.

Listeners' views and suggestions on the issues raised by Carnegie/Van Deerlin would be very helpful. They can be addressed to the Pacifica Communications Policy Committee, in care of the station.

(Peter Franck is Chairperson of Pacifica's Communications Policy Committee. Its other members are Ralph Engelman, WBAI; Greg Lewis, WPFW; and Steve Berner, KPFT).



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...over 150 volunteers whose dedication and talent make this station possible.

### PROGRAM GUIDE STAFF

Lorne Cress-Love, advisor  
Kay Pierson, editor and layout  
Peggy Grebowsky, production

and many thanks to Juanito Guerra whose dedication, hard work and information helped make this Guide; and Malik Edwards and Rap Graphics for use of their facilities.

Last month's cover photo was by Paula Sanderline.

All political cartoons by Rene Nuez.

WPFW-FM 89.3 700 H St. N.W.  
783-3100 Washington, D.C. 20001

783-3100 air studio

WPFW is a 50,000 watt listener-sponsored community FM radio station broadcasting to the Washington-Baltimore area, located at 700 "H" Street, N.W., Washington, D.C. 20001. The phone number: (202) 783-3100. The station is licensed to the Pacifica Foundation as an independent, non-endowed organization that pioneered the concept of listener-sponsored radio in the United States. The national office is at 10960 Santa Monica Blvd., Los Angeles, CA 90025. Pacifica broadcasts in New York (WBAI -99.5) 505 Eighth Ave., N.Y. 10018 (212-279-3400); Los Angeles (KPFA -90.7) 3927 Cahuenga Blvd., N. Hollywood, CA. 91604 (213-877-2711); Berkeley (WPFA -94.0) 2207 Shattuck Ave., Berkeley, CA. 94704 (415-848-6767); and Houston (KPFT -90.1) 419 Lovett Blvd., Houston, TX. 77006 (713-526-4000). Programs broadcast on all Pacifica stations are available for sale from Pacifica Tape Library, 5316 Venice Blvd., Los Angeles, CA. 90019 (213-931-1625). This guide is distributed free to all subscribers. Subscriptions are available at \$30. per year (\$15. low income). Contributions are tax deductible. WPFW is a member of the National Federation of Community Broadcasters.



# Letters

Dear Editor:

On May 21, 1979, I received the attached copy of The Pacifica Paper, your monthly program guide. I ask you, of what value is this to me when it is the issue from April 1979? This matter of receipt of the bulletins late has been half of the problem, the other half being a failure to receive it at all.

During the course of one of your "Fund Raising Telethons", I had the occasion to call your station, complaining of the failures to receive the program guide after having visited your premises and contributing to the station by subscription. I was informed by one of your staff that some internal problems had occurred, i.e. many of the subscriptions received never reached their destination because of some indiscretion on the part of some employee(s). Your company then started sending me the program guide, but consistently late.

In my opinion, future issues that come this late are of no value to me. If we cannot receive the guide in a timely manner, I suggest that you save the postage concerned and don't send it at all. I will simply write it off as a bad experience.

The enclosed May issue is also useless, with 3/4 of the month gone.

Very truly yours,  
WILLIAM H. HARROD

*We agree with you wholeheartedly. The reason that the April issue was mailed out with the May issue was that we did not have the funds to mail April's guide out. We recently found out that because we promise a guide every month to our subscribers we're legally bound to send a guide out each month, late or not. There are no "internal" problems; as such, but the usual problem of maintaining a consistent staff of volunteers to work on the Guide. But the Guide is undergoing structural and financial changes which we think will soon allow us to put out a good guide on time.*  
—Ed.

Gentlefolk:

On the Thursday or Friday before I pledged, David Selvin played a Phil Ochs tune called "Outside of a Small Circle of Friends," whose jaunty tune combined with bitter lyrics to make a really cutting statement about people who don't care enough to do anything to help someone else. It obviously applied to people who didn't pledge, but there wasn't a verse to cover that. So I came up with one:

"Listen to the radio, their funds can't take the strain.  
That station where we always tune is going down the drain.  
Maybe we should call them up and pledge a little gold,  
But I really want that new Pong game - hey, you don't think they'll fold?"

The other thing is that I never got the April program guide (which should have been covered by last year's pledge), and the one for May hasn't shown up yet. Now that I've paid, you think you could do something about that? Thanks.

AMY FASS

*We're working on it. Thanks for your support, Amy, it keeps us strong.* —Ed.

Dear Editor,

I had intended to write you a short note after rethinking the request and comments I made to you about programming more good music during the evening hours. I decided that just because some of us may not have a strong interest in hearing "Friends", for instance, every single week, this was not enough reason to request that it be aired at another time.

In fact, what I realized after making a point of listening more carefully this week, is that the one or two programs which seemed to be on every evening only seemed that way because, for some reason, I was listening to the radio at those times (when these series were being aired), while working at my desk in the evening. Listening more consciously this week, I not only heard some great music, but: a repeat of that incredibly beautiful program with Wilfred Carty on the Poet and the Poem; and an informative program on Liberia on Africian Roots. I hadn't realized Africian Roots was on every Tuesday. (but that's what I get for not reading the Program Guide).

I also heard two fine pianists who apparently live in the area, on Sofie's Parlor. (Unfortunately, I was in my car without a pencil handy at the time, so I didn't get their names.) And Wednesday night was a full evening of music from Ron Sutton right through to Ken Steiner.

So, while I still wish Ken Steiner were on earlier, that A. B. was on every week instead of every other week (even if it meant playing old tapes) and Art Cromwell were on in the evening; I am writing to tell you, "thanks" for WPFW's great programming!

MARCIA

*Thank you for your comments. Part of the reason why you don't hear some shows on a weekly basis has to do with the limited time volunteers have to do programming. Also, we alternate shows in order to offer as much program diversity as possible—a hallmark of WPFW.* —Ed.

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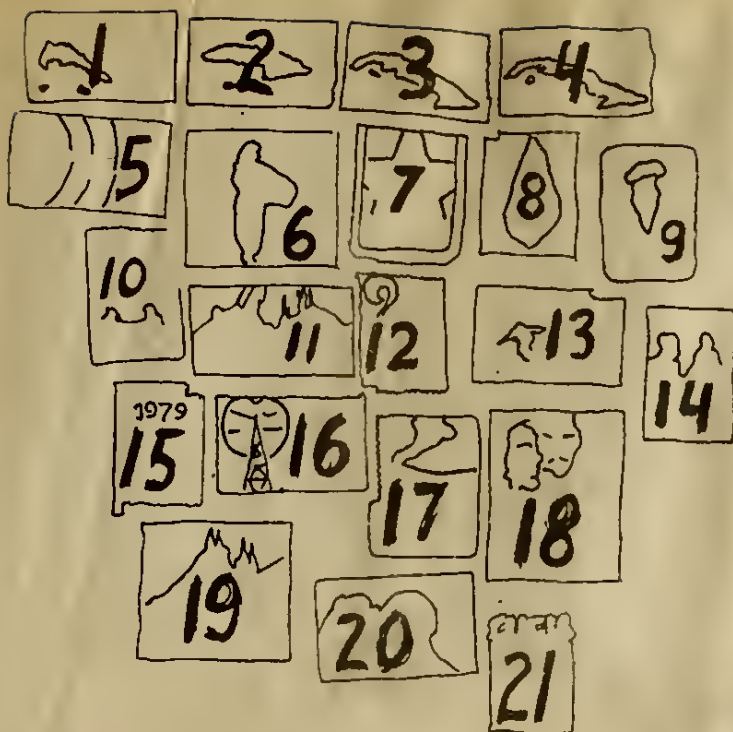
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The Cuban revolution has two major celebrations, and depending on how you look at it, the revolution is either on July 26, 1953 when Castro and a number of men and women attacked the Moncada Barracks, a military strong-point of the Batista regime or twenty-one years ago when the military triumph of the Cuban revolution was marked by the entry of revolutionary troops into Havana.

The twenty-one stamps and photo of Cuba provides a good summary of what Cuba has done and what is important to the Cuban people.

1. Map of Cuba according to Juan de la Cosa (1502).
2. Map of Cuba by Ortelius (1572).
3. Map of Cuba by Bellini.
4. Map of Cuba, by satellite, 1973.
5. Stamp dedicated to the International Sound-Arts System, indicating the Cuban role internationally as a nation not in isolation.
6. A 19th century painting by Aristides Fernandez called "Las Lavanderas" (the wash women) shown in the Cuban National Museum of Art.

7. Stamp of Camilo Cienfuegos, one of the three major Cuban revolutionary leaders (Fidel Castro and Che Guevara were the other two), who died soon after the triumph of the revolution in 1959.
8. Stamp of a shell whose scientific name is *Caecilius whartoni*, one of many such shells found on the beautiful beaches in Cuba.
9. Commemorates the 1959 founding of the National Revolutionary Army which disbanded Batista's army and became the first army under Castro's new government.
10. Billboard quoting Castro on the relations between men and women: *Practicemos la caballería proletaria (We Should Always Practice Proletarian Gentlemanliness)*.
11. Commemorates the 1956 landing of the Granma, the boat which carried more than 70 revolutionaries to Cuba. Fewer than a third of them made it into the mountains to begin the military struggle.
12. Stamp showing Cuba's industrial progress--from just exporting sugar to diversifying the economy.

13. This is the famous shot of Fidel Castro jumping off a tank he commanded after shooting down a ship filled with Cuban exiles brought in by the CIA during the infamous 1961 Invasion of Pigs battle. Witnesses were awed by this incredible feat when Castro simply leaped off the tank and on to something else as if it were nothing to sink a huge US ship--an event which marked the turning point of the battle, assuring victory to the Cubans. It is seen throughout Cuba in one form or another as a symbol of victory much like George Washington is seen standing up in the boat he commanded during America's revolution in 1776.

14. Photo showing two young Pioneers (like revolutionary boy scouts) guarding the ballot box during the 1979 April elections. Young Cubans work hard for the honor. It represents free and peaceful elections held with the approval of the people, especially the young Cubans who work hard for the honor of being guard.

15. Photo of a poster saying: 1979 a bigger and more efficient sugar harvest.

16. Stamp commemorating the 1961 establishment of the Cuban international broadcasting system, Radio Habana, the first international revolutionary radio.

17. Commemorates the 80th anniversary of the birth of Ho Chi Minh, the leader of the successful Vietnamese liberation struggle with whom the Cubans strongly identified.

18. Stamp issued on the anniversary of the death of Che Guevara in 1957. He was captured and killed by the CIA while fighting in the mountains of Bolivia.

19. Stamp of a painting by L. Perot y Alcazar of Madrid's, "The Doorway of the Sun." It is exhibited at the Cuban National Museum of Art and represents Cuba's link to Spain.

20. Stamp commemorating the execution of Julius and Ethel Rosenberg in 1953. They were two people who were framed during the McCarthy era and like #17, it shows Cuba's loyalty to those who struggled.

21. This stamp is exemplary of the colorful posters found throughout Cuba advertising plays. This particular poster is one for a play called "Lucia," a "Lucia" is a film about women throughout Cuban history.

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